

PUNK

RESEARCH

March 1985

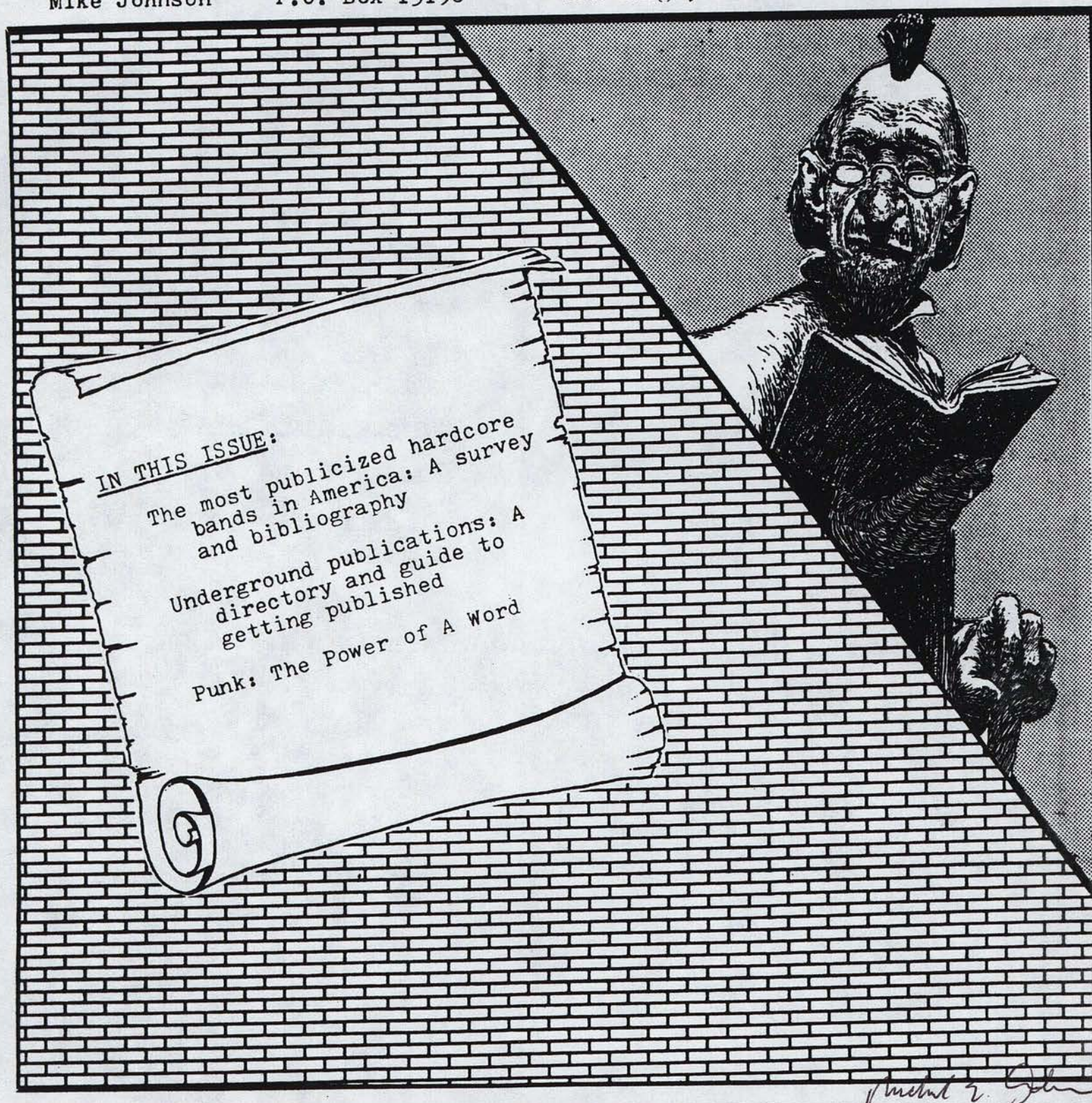
V. 2, #1

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92115-0196



THE MOST PUBLICIZED HARDCORE/PUNK BANDS IN AMERICA

Black Flag and the Dead Kennedys are the most publicized hardcore bands in America, based on a loose survey of punk literature since 1980. For this study, publicity was measured by press coverage. Black Flag led the pack with press coverage in 15 publications. The DK's trailed with coverage in 13.

The most publicized bands and their number of citations are

Band	Citations
1. Black Flag	15
2. Dead Kennedys	13
3. Circle Jerks	7
4. Battalion of Saints	6
5. Articles of Faith	
Effegies	6
Fuck Ups	6
M.D.C.	6
5. Articles of Faith	5
D.R.I.	5
Husker Du	5
J.F.A.	5
6. D.O.A.	4
Die Kreuzen	4
Minor Threat	4
Minutemen	4
T.S.O.L.	4

These results are limited by the number of publications reviewed and the depth of the search. The body of literature consisted of 70 issues of 40 different hardcore-related publications. This was supplemented by articles gleaned

from the Los Angeles Times, Washington Post, and San Francisco Chronicle.

Articles of Faith

1. Blow It Off, #1, pp. 9-13.
2. Brainstorm, #1, p. 9.
3. Flipside, #39, pp. 38-39.
4. Last Rites, #4, p. 15.
5. Maximum Rock N Roll, #8, pp. 50-55.

Battalion of Saints

1. Brainstorm, #1, pp. 12-13.
2. Flipside, #32, pp. 34-35.
3. " #40, p. 5.
4. Hungry Years, Oct. 1983, pp. 6-7.
5. Maximum Rock N Roll, #7, p. 24.
6. Ripper, #8, p. 22.

D. O. A. (Dead on Arrival)

1. Flipside, #30, p. 23.
2. " #34, p. 29.
3. Ripper, #3, pp. 24-27.
4. Slash, V. 2 #10, p. 17.

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Suzanne Greenleaf: Technical Aide

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BIBLIOGRAPHY OF HARDCORE/PUNK BANDS IN AMERICA

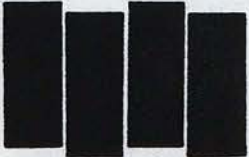
Black Flag

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6. Hilburn, Robert. "Black Flag's Greg Ginn: Music for Inspiration." (interview) Los Angeles Times, cols. 1-2, p. 4, cols. 1-2.

Circle Jerks

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2. Blatch!, #9, p. 8.
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4. Flipside, #30, p. 30.
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8. "Punk Rock Concert Erupts in Violence," Los Angeles Times, Jan. 24, 1981, Sec. II, p. 5, col. 1.
9. Duck Butter, #9, pp. 22-23.
10. Flipside, #28, pp. 6-7.
11. Ripper, #3, pp. 12-18.
12. " #5, p. 10.
13. " #6, pp. 24-28.
14. Slash, Volume 2, #10, p. 14.
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BLACK FLAG




MY RULES

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8. Rolling Stone, #406, Oct. 16, 1983, p. 53.

Miscellaneous Fanzines

9. Damage, #4, Jan. 1980, pp. 18-19.
10. Issue, #3, pp. 10-11.
11. Maximum Rock N Roll, Special Report (with album Not So Quiet On The Western Front), 1983, p. 19.
12. Quasi-Substitute, #6, p. 11.
13. Ripper, #3, pp. 28-29.

Die Kreuzen

1. Brainstorm, #1, p. 13.
2. Flipside, #39, pp. 20-21.
3. Last Rites, #5, pp. 4-5.
4. Maximum Rock N Roll, #5, p. 27.

D. R. I. (Dirty Rotten Imbeciles)

1. Brainstorm, #1, p. 25.
2. Duck Butter, #9, pp. 8-9.
3. Ink Disease, #6, pp. 18-19.
4. Maximum Rock N Roll, #5, p. 22.
5. " #6, p. 15.

Effegies

1. Flipside, #30, pp. 20-21.
2. Last Rites, #4, p. 5.
3. Matter, #10, p. 7.
4. Maximum Rock N Roll, pp. 36-37.
5. Ripper, #7, pp. 24-26.
6. " #8, p. 26.



BIBLIOGRAPHY OF HARDCORE/PUNK BANDS IN AMERICA

Fuck Ups

1. Brainstorm, #1, p. 10.
2. Maximum Rock N Roll, #5, pp. 32-33.
3. " #8, pp. 12-13.
4. " #9, pp. 32-33.
5. Ripper, #8, pp. 8-10, 40.
6. Riding The Blinds, #4, pp. 11-13.

Husker Du

1. Blow It Off, #2, pp. 11-13.
2. Flipside, #34, pp. 40-41.
3. " #37, pp. 18-19.
4. Maximum Rock N Roll, #10, p. 7.
5. Ripper, #8, p. 26.

J. F. A. (Jodie Foster's Army)

1. Flipside, #31, p. 32.
2. Ink Disease, #7, pp. 19-22.
3. Maximum Rock N Roll, #8, p. 61.
4. Paranoia, #3, pp. 6-7.
5. Slam, #14, p. 3.

M. D. C. (Multi-Death Corporation, formerly Millions of Dead Cops)

1. Flipside, #37, p. 27.
2. Maximum Rock N Roll, #5, pp. 49-51.
3. " #6, pp. 50-55.
4. " #9, pp. 36-37.
5. " Special Edition, (with album Not So Quiet On The Western Front), 1983, p. 26.
6. Ripper, #8, pp. 18-20, 48.

Minor Threat

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3. Maximum Rock N Roll, #8, pp. 50-55
4. " #10, p. 39.

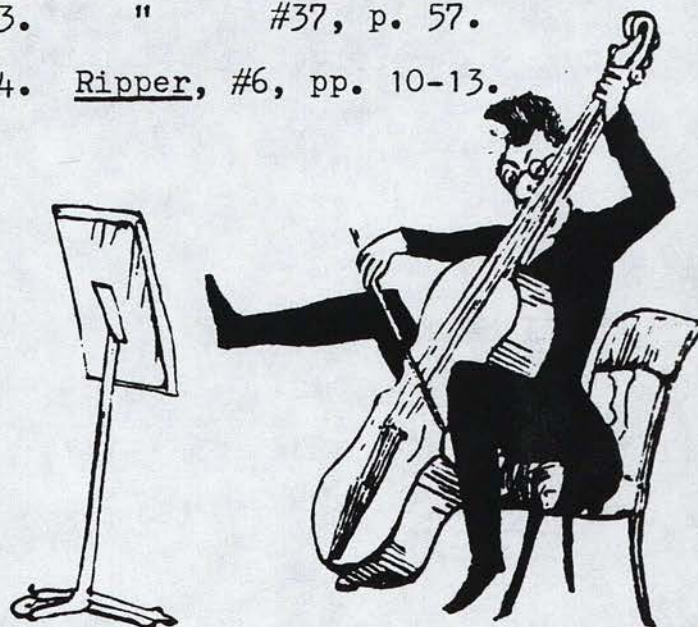
Minutemen

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2. Flipside, #28, p. 9.
3. " #32, pp. 28-29.
4. Matter, #10, pp. 20-21.

T. S. O. L.

(True Sons of Liberty)

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2. Flipside, #30, p. 38.
3. " #37, p. 57.
4. Ripper, #6, pp. 10-13.



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4. Blow It Off, #1, #2; Indiana.
5. The Bob, #15 (Dec. 1983/Jan. 1984); New Jersey.
6. Brainstorm, #1, #1½; California.
7. Communist Atrocity, #2, #3; Wisconsin.
8. Damage, #4 (1980); California.
9. Duck Butter, #9 (1984); Texas.
10. Fist and Flesh, #1; California.
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14. Hazard Identity, #1; California.
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16. Hymnal, #1; Texas.
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19. Leading Edge, #2; California.
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21. Matter Magazine, #10 (Sept./Oct. 1984); New Jersey.
22. Maximum Rock N Roll, #5 (Mar./Apr. 1983); #6 (May/Jun. 1983); #7 (July/Aug. 1983); #8 (Sept. 1983); #9 (Oct./Nov. 1983); #10 (Dec. 1983); California.
23. Mickey Malice, V. 1, #3 (1984); Indiana.
24. Paranoia, #3, #6; Nevada.
25. Power For Living, #1; Minnesota.
26. Puncture, V. 1, #3 (1983); California.
27. Punk, V. 1, #16 (Mar./Apr. 1978); V. 1, #11 (Oct./Nov. 1977); V. 1, #15 (July/Aug. 1978); V. 1, #17 (May/June 1979); New York.
28. Quasi-Substitute, #4, #6 (Sept. 1979); California.
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30. Ripper, #3 (Nov. 1980); #4 (Apr. 1981); #5 (Oct. 1981); #6 (Dec. 1981); #7 (May 1982); #8 (Jan. 1983); California.
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32. Slam, #14; Ohio.
33. Slash, V. 2, #10 (Nov. 1979); California.
34. Swellsville, Issue 00, 1984; Oregon.
35. Testube, V. 4, #4 (Mar. 1984); #2 (Thanksgiving 1983); Ohio.
36. Twisted Image, Special Gore and Violence Issue; California.
37. Underdog, #1; Wisconsin.
38. Voice of Dissent, #3; California.
39. Warning Fanzine, #11 (Jul./Aug. 1984); Arkansas.
40. Willig Comic, Spring 1984; Ohio.

DIRECTORY OF UNDERGROUND PUBLICATIONSActive Listener

Rick Karcasheff, coeditor
5939 N. Park St.
Indianapolis, IN 46720

frequency: 4X a year
cost: \$1.25 per issue; \$5 per year
number of issues: 4
circulation: 100-200
staff size: 2
back issues: none

Assassin of Youth

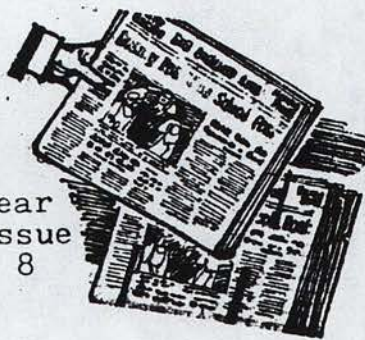
Vicki Torch, editor
P.O. Box 261
Rochelle Park, NJ 07662

frequency: varies
cost: \$1 per issue
number of issues: 6
circulation: 200
staff size: 3
back issues: #4 & #5, 75¢ each;
#6, \$1

Attack!

Jo Smitty, editor
P.O. Box 9609
Seattle, WA 98109

frequency: 2X a year
cost: \$1.25 per issue
number of issues: 8
circulation: 200
staff size: 7
back issues: none

Blatch

Jymm Blanchard, editor
501 Castle
Bartlesville, OK 74003

frequency: varies
cost: \$1.50 per issue; \$6 per year
number of issues: 9
circulation: 400-500
staff size: 4
back issues: none

Communist Atrocity

Spacetripper, editor
P.O. Box 577
Elm Grove, WI 53122

frequency: varies
cost: \$1 per issue
number of issues: 3
circulation: 200
staff size: 2
back issues: #2, 20¢ stamp.

Factsheet Five

Mike Gunderloy, editor
41 Lawrence St.
Medford, MA 02155

frequency: 4X a year
cost: \$1.50 per issue
number of issues: 9
circulation: 250
staff size: 15
back issues: #1-6, 8

Flipside

Al Flipside
P.O. Box 363
Whittier, CA 90608

frequency: 6X a year
cost: \$1 per issue; \$6 per year
number of issues: 43
circulation: 8,000
staff size: 2-3 +
back issues: #30-33, 40-42, \$1.50

Hamsterama

Elissa Rashkin, editor
993 Short St.
Pacific Grove, CA 93950

frequency: varies
cost: stamps
number of issues: 6
circulation: 200
staff size: 1-2
back issues: some

Harmony In My Head

Joan McNulty, editor
P.O. Box 153
Arlington, MA 02174

frequency: 6X a year
cost: \$1 a year
number of issues: 21
circulation: 5,000
staff size: 4
back issues: #1-21, \$1 for all

Ink Disease

Thomas Siegel
4563 Marmion Way
Los Angeles, CA 90065

frequency: 2-3X a year
cost: \$1.50 per issue
number of issues: 6
circulation: 2,000
staff size: 6 +
back issues: #4 & #5, \$1.50 each

PUBLICATIONS (Continued)Issue

Rachel Levy, editor
5922 Holmes
Kansas City, MO 64110

frequency: varies
cost: 50¢ each
number of issues: 4
circulation: 400
staff size: 2
back issues: #1-3, \$1 each; #4, 50¢

Level

Brian Callahan
P.O. Box 50164
Indianapolis, IN 46256

frequency: 2X a year
cost: \$4
number of issues: 5
circulation: 100
staff size: several
back issues: none

Maximum Rock N Roll

Tim Yo Mama
P.O. Box 288
Berkeley, CA 94701

frequency: 9X a year
cost: \$1.50 per issue; \$9 a year
number of issues: 12
circulation: 8,000
staff size: 10
back issues: #2, 4-6, 8-12

Monthly Independent Tribune
Times Journal Post Gazette News
Chronicle Bulletin

T.S. Child, editor
2510 Bancroft Way #207
Berkeley, CA 94704

frequency: 12X a year
cost: SASE per issue
number of issues: 16
circulation: 300
staff size: 2
back issues: #1-3, 5, 2-20¢ stamps
& printing; #4, 6-16, 2-20¢
stamps

NEXT ISSUE:

Why do they publish?

What do their names signify?

Offense Newsletter

Tim Anstaett, editor
P.O. Box 12614
Columbus, OH 43212

frequency: every 2-3 weeks
cost: 50¢ each
number of issues: 41
circulation: unknown
staff size: 1
back issues: #1-41, 50¢ each

OP

John Foster, Vikki Barreca
P.O. 2391
Olympia, WA 98507

frequency: 6X a year
cost: \$2 each
number of issues: 26
circulation: 6,000
staff size: 4 +
back issues: A, B, I, L, O, P, Q,
R, S, T, U, V, \$2 each

Paranoia

Jone J. Paranoia, editor
P.O. Box 20391
Reno, NV 89515

frequency: varies
cost: \$1 each
number of issues: 7
circulation: 500-600
staff size: 2 +
back issues: #1, 2, 4, \$1 each

Raveup

Anthony Illarde, editor
4229 West Roscoe St.
Chicago, IL 60641

frequency: 4-6X a year
cost: \$1 each
number of issues: 3
circulation: 300
staff size: 1
back issues: none

Ripper

Tim Tanooka
1494 Teresita Dr.
San Jose, CA 95129

frequency: varies
cost: \$1.25 per issue single;
\$1 each if by subscription
number of issues: 8
circulation: 5,000
staff size: varies
back issues: #2-8, \$1.25 each

GETTING PUBLISHED IN UNDERGROUND PUBLICATIONSActive Listener

"Anyone can submit. Just enclose SASE if material is to be returned."

Assassin of Youth

"I accept contributions, but if I don't like it, if it isn't something I print - like scene reports, it probably won't go in - my space is crucial."

Attack!

"We use it or we throw it away."

Blatch

"No procedure, I get lots of art through the mail from persons I've been corresponding with."

Communist Atrocity

"Send it in, if I like it, I'll print it. (I usually do)."

Factsheet Five

"Send it in and pray."

Flipside

"Mail it or hand it to us."

Hamsterama

"I print almost anything people give me, as long as there's room."

Harmony In My Head

"Any is accepted. We will review and edit if necessary - must apply to our purpose and topics."

Ink Disease

"Anything given to us is most likely acceptable. No pay is given for work - but one gets a free copy in return (of that issue)."

Level

"Anything goes. (Must be legal, less than 1 oz, fit the package announced in previous issue, 105 copies required)."

Maximum Rock N Roll

"Just submit."

Monthly ...Bulletin

"Anything I receive in the mail or find in the street is considered a possible submission. No rules or guidelines (whatever I think will be funny)."

Offense Newsletter

"Mail it in. (Doesn't have to be typed, just legibly written)."

OP

"Typed, double-spaced, send a postcard asking if we can use it."

Paranoia

"Mail it in. We look at and then probably use it."

Rave-up

"Send it in, if I like it I'll print it."

Ripper

"Call or write first, send in mail or bring in person."

PERSPECTIVES ON A DEFINITION OF PUNK

"PUNK": THE POWER OF A WORD
by Donny the Punk

Ever since 1975, when Sheena decided (with help from the Ramones) that she was a "punk rocker", we have used the word punk to describe a certain type of music and everything associated with that music ("punk art", "punk clothes", etc.).

It wasn't long before an attempt was made to banish the word and replace it with new wave, which is more commercially acceptable. Remember when we were told that "punk is dead; long live the new wave"? Fortunately, we overcame this Temptation of the commercial Devil.

(New wave does have a proper use, actually two of them: one to describe a part of the rock world which happens to include punk in it along with ska, electro-pop, etc.; secondly to describe the non-punk part of the first definition. Here, tho, i am speaking of the attempt to substitute new wave for punk across the board.)

Today there is a new challenger to the word punk: the term hardcore is being pushed in the U.S. as another way to banish punk from our vocabulary (here again, there is a proper use for the word, describing a particular type of American punk).

The persistence of the attack on punk, and the tenacity of its continuing use, indicate that punk is a word of power, and worth taking a close look at.

In the days of Bill Shakespeare, punk meant "whore, prostitute." In modern times the word has acquired a wide range of dictionary meanings, all of them finding at least a few echoes in punk rock. Let's take a look:

Starting with the least common definition, we find that punk can mean "a young untrained circus elephant" (which reminds me of the way certain musicians carry on on stage, or maybe slam-dancers).



One dictionary derives an American use from the Algonkin (Delaware) Indian ponk meaning "living ashes", a term to describe: insect bites. Ask the big record companies and commercial radio about that one! For that matter, not a bad way to describe our zines....

Then there is punk as "a person or thing of no importance; something or someone worthless or inferior." Thus the Clash: "they (the rich) think you're useless and so you are, punk" (in "Remote Control"). There it is used ironically because it is the way punks are seen by the power elite (not to mention the big record companies).

We also have punk as "a stupid, naive, or foolish person"; this sense has been used with fine ironic intent by the Ramones (in songs like "Cretin Hop" and "Lobotomy") and others.

A specialized slang meaning found among prisoners, hobos, tramps, cowboys and other such all-male groups who are isolated from female companionship refers to "a boy (usually 'straight') who gets fucked." Even this meaning is relevant, for in the symbolic sense, punk rockers all have been and are being fucked by the system, and are full of anger about it.

A broader definition describes a punk as "a young, inexperienced person (especially a boy); a beginner." We all know that punk rock belongs to the young and that it is the perfect form for new musicians.

DEFINING PUNK (continued)

Punk also carries a sense of small size as well as youth. There is a certain implication of vulnerability. The big neighborhood bully of grammar school days was not a punk, but the kids he picked on, those who had to learn to fight back and be tough despite their inferior power position: these became the punks, the guerrilla fighters of the neighborhood. There is an important key to the psychology of punk rock here.

Finally we come to the most common dictionary meaning, one that recently found its expression in a New York Post headline:

"PUNKS SHOOT TWO COPS." Here, a punk is "a juvenile delinquent, a young outlaw, a youthful troublemaker, a young hoodlum, a teenage gang member, a rebellious youth, a smart-ass kid." It is this definition which is the main basis for "punk rock", the music of rebellious and defiant youth, and it is this meaning which influences the punk image, its fashions and values, the most.

Considered phonetically, punk has a very powerful sound: pithy, direct, with all the punch (ahem) of a single tight-packed syllable. It opens with an explosive labial "p" and closes with a hard "k". The word sounds the way punk is: fast, hard, short and aggressive. (Hardcore, on the other hand, starts with a very wimpy aspirant "h" and has no strong emphasis on either syllable.)

Terms like new wave and hardcore are relatively neutral and value-free. This makes them words which are easy to co-opt, manipulate thru advertising, and exploit for commercial profit by the Big Music Business. These words can be sanitized and made inoffensive to sell them to the largest possible audience. It is for this reason that these terms have been introduced and promoted.



Punk, on the other hand, is the key to a sense of community, of a movement, of an identity and subculture. "Punks Help Punks" is a conceivable slogan; "Hardcore Fans Help Hardcore Fans" is not.

The word punk carries with it, whenever used, the overtones and undertones of its various meanings and connotations. It speaks of alienation, youth, "anti-social" attitudes, resistance to euphemism, explosive force, defiance, even dangerousness. It stubbornly resists co-optation and commercialization. It cannot be sold as a bland and inoffensive commodity.

A "hardcore" band can sell out and still remain "hardcore", but a "punk" band that sells out is no longer "punk." This word punk stands like a faithful guard protecting our music and our subculture from the temptations of respectability and inoffensive acceptability. Every time some mayor or police chief rants against the "punks" who are raising hell, spray-painting city hall, etc., he is unwittingly helping us protect our music.

Punk has spunk. It is OUR word; nobody can take it from us in order to turn it into an advertising slogan.

Be a punk; don't give our word away!

